

A DESCRIPTIVE OVERVIEW OF AND CONDUCTOR'S GUIDE TO WOLFGANG
AMADEUS MOZART'S *SERENADE IN C MINOR K. 388*; GORDON JACOB'S *OLD WINE
IN NEW BOTTLES*; AND EINOJUHANI RAUTAVAARA'S *A REQUIEM IN OUR TIME*

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Introduction and Purpose

This study is an overview and conductor's guide for three works commonly performed in the wind chamber repertoire. I will conduct these three pieces for a graduate recital in January 2016. These works have been selected because of their quality, importance to the wind band repertoire, and the fact they should be known by wind conductors. However, in my preparation for rehearsals I have found little scholarly work to serve as a guide for me as a conductor. Of the three works, few scholarly works have been written about the Rautavaara, at least in English. I have been able to find only one dissertation on the Jacob work, and surprisingly little scholarly work regarding analysis and rehearsal preparation has been published on the Mozart Serenade in c-minor.

The purpose of this paper is to show a formal and harmonic overview of these three works as well as to provide a guide to assist future conductors in preparation and score study to lead to effective rehearsals and performances. Each section will include: 1.) Important historical background information on the life of each composer as well as circumstances regarding the writing of his piece, and 2.) an outline of the formal structure noting important themes and harmonic landmarks within each work as well as a description of texture and instrumentation within each section of each work. I will then include insights from my own preparation regarding gesture and instructions for the musicians, which hopefully will result in more effective future performances.

Chapter One— *Serenade in c minor, K. 388*

Biographical Outline—Wolfgang Amadeus Mozart

Early Life

Wolfgang Amadeus Mozart was born on January 27, 1756, in Salzburg, Austria, and died a few weeks short of his thirty-sixth birthday on December 5, 1791. Many regard him as the most universal composer in the history of Western music due to his ability to excel in every medium current in his time.¹ His father, Leopold, was a well-known composer and musician in the court of the Archbishop of Salzburg. Leopold recognized his son's talent at the early age of three when young Wolfgang demonstrated the ability to harmonize at the clavier.² Wolfgang's father was his only teacher, and he spent every waking moment playing the clavier or composing music as a child. By the time Mozart was seven years old in 1763, Leopold had arranged travels across Europe to show off his talents and spread his fame. With every stop people listened in amazement at his ability to play pieces at sight. During his first trip, which lasted three years, he visited courts in Munich and Paris, where they spent twenty-one weeks.³ From there he performed in England, Holland, back to Paris, and back to Salzburg. Another trip in 1768 was arranged for Mozart to have an extended stay in Vienna, performing for the Emperor Joseph. It was his trip beginning in December 1769 to Italy he met the musician Padre Martini

¹ Cliff Eisen and Stanley Sadie, "Wolfgang Amadeus Mozart," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed March 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

² Franz Niemetschek, *Mozart, The First Biography*, trans. Helen Mautner (New York: Berghahn Books, 2007), p. 3.

³ *Ibid.*, p. 10.

and was given a rare opportunity to perform for the Pope.⁴ During his travels he was commissioned to write operas, concertos, symphonies, serenatas, and other works. He was able to meet master musicians and learned to assimilate their styles into his own works at an early age. Further travels throughout Europe broadened his base of knowledge of music as well as his connections. In 1781 Wolfgang settled in Vienna initially in the employ of the Archbishop of Salzburg.⁵

Professional Years

For most of his professional career, Mozart did not have a fixed income. Most of his income came from piano instruction and subscription concerts given to the aristocracy.⁶ While well known as a composer of any medium, it was as a composer of opera Mozart became a sensation in Vienna. After a commission from the Bavarian Court in 1780 for his opera *Idomeneo*, Emperor Joseph II of Austria commissioned him to write an opera in German. The result was *Die Entfuehrung aus dem Serail*, which became a much-loved operetta, even in Prague, in 1782.⁷ Several other operas would follow including *Le nozze di Figaro*, *Don Giovanni*, and *Die Zauberfloete*.

Mozart's string quartets are also recognized as exemplary compositions. In 1785 he wrote six such quartets and dedicated them to Franz Joseph Haydn.⁸ He also wrote forty-one symphonies, numerous piano concertos, concertos for strings

⁴ *Ibid.*, p. 15.

⁵ *Ibid.*, p. 20.

⁶ *Ibid.*, p. 23.

⁷ *Ibid.*, pp. 22-23.

⁸ *Ibid.*, p. 23.

and winds, chamber works, solo keyboard works, sacred works, and many other pieces. Much of his music survives and is widely performed today.

Serenade in c minor, K. 388

History of the Composition

Mozart most likely wrote the Serenade in c minor, K. 388 in 1782. It is the third of three serenades Mozart wrote for *harmoniemusik*. The surviving autograph is dated 1782 in a hand other than Mozart. It was, however, written on paper that is of the same type found in other Mozart autographs from 1782.⁹ Unfortunately the final page of the original autograph is missing affecting the final twenty-three measures of the fourth movement. Mozart did make a String Quartet version of this serenade, which is numbered K. 406. The edition used in this study recreated the final twenty-three measures using the autograph version of the String Quartet.¹⁰

Unfortunately scholars are unsure as to the influence behind the creation of this piece. It is not mentioned in any correspondence. In 1782 Emperor Joseph II of Austria created a *harmoniemusik* ensemble to perform for his dinners and other outdoor entertainment. *Harmoniemusik* from this time period indicates a wind ensemble of two oboes, two clarinets, two horns, and two bassoons.¹¹ The eight musicians, Anton and Johann Stadler on clarinet, Georg Tribensee and Johann Vent on oboe, Jakob Eisen and Marin Rupp on horn, and Wenzel Kauzner and Ignaz Trobney on bassoon, were perhaps among the highest paid in all of Vienna at the

⁹ Daniel N. Leeson and Neal Zaslaw, *Serenade in c minor, K. 388*, by W.A. Mozart (Kassel, Germany: Barenreiter, 1979), V.

¹⁰ *Ibid.*, VI.

¹¹ Daniel N. Leeson and David Whitwell, "Mozart's 'Spurious' Wind Octets," *Music & Letters*, Vol. 53, no. 4 (Oct., 1972): 379.

time. The effect of this decree allowed for many composers to write for this ensemble as the nobility also established their own *harmoniemusik* ensembles.¹² We do know that Mozart wrote *harmoniemusik* arrangements of his operas.¹³ Scholars have a handful of wind octets that most likely are from the hand of Mozart as well.¹⁴

Instrumentation

2 Oboes
2 Clarinets
2 Bassoons
2 Horns in F

First Movement—Allegro

Flowchart

<i>Serenade in c minor, K. 388</i> —1 st Movement, Allegro			
Main Section	Sub-Section	Measures	Key
Exposition	Primary Theme	1-21	c minor
	Transitional Theme	22-39	c minor→B-flat Major
	Secondary Theme	40-66	B-Flat Major→E-flat Major
	First Closing Theme	66-82	E-Flat Major
	Second Closing Theme	82-94	E-Flat Major
Development		95-129	
Recapitulation	Primary Theme	130-150	c minor
	Transitional Theme	151-170	c minor
	Secondary Theme	171-200	c minor
	First Closing Theme	201-217	c minor
	Second Closing Theme	217-231	c minor

¹² Leeson, *Serenade in c minor*, V.

¹³ Leeson and Whitwell, "Spurious," pp. 377-378.

¹⁴ *Ibid.*, p. 399.

Movement Overview

The first movement is in sonata form. The tempo is consistently allegro throughout, and the meter is cut-time. The primary theme opens with an introduction statement in the first five measures. Seven of the instruments play an ascending c-minor arpeggio in the first two and a half measures. The second horn plays a pedal E-flat in unison rhythm for the first two measures. In the third measure all woodwinds play an identical rhythm with a trill leading into a descending half-note figure in measure four cadencing on the dominant. The second bassoon jumps up an octave to play this trill figure in unison after supporting at the lower octave the initial arpeggio (Ex. 1).

Ex. 1—Mozart, *Serenade in c minor*, 1st Movement, mm. 1-5

The primary theme is fragmented with alternating loud-soft-loud-soft passages about four to five measures in length. The introduction material of the first five measures is repeated again in measure twenty-two through twenty-six. Instead of an ensemble unison, the introduction is played by the bassoons in parallel octaves with horn support in measures twenty-five and twenty-six. Instead of the

descending major seventh, the horns ascend a major second before resolving on the dominant (Ex. 2).

The transitional theme moves the tonal center from c minor into E-Flat Major with the melody mainly in the oboe. The bassoons move chromatically from D-flat to the dominant of E-Flat, B-Flat. Measures thirty-four through thirty-nine see all woodwinds moving in unison as they cadence on a B-Flat-Major chord, setting up the next theme in E-Flat Major.

Ex. 2—Mozart, *Serenade in c minor*, 1st Movement, mm. 22-26—p. 12

The image shows a musical score for a woodwind section of Mozart's *Serenade in c minor*, measures 22-26. The score is for a woodwind section, including Oboe I, Oboe II, Clarinet I in Bb, Clarinet II in Bb, Horn I, II in A/B, Bassoon I, and Bassoon II. The music is in 3/4 time and features a descending major seventh interval in the horns, followed by an ascending major second, resolving on the dominant. The woodwinds move in unison, cadencing on a B-flat major chord.

This B-Flat-Major Chord followed by a half rest in measure thirty-nine is the medial caesura and indicates the following section is the secondary theme. This theme, in E-Flat Major (the relative major to c-minor), begins with a solo first oboe playing *dolce* above the clarinet, horn, and bassoon accompaniment. The solo oboe is joined at the immediate lower octave by the first horn on the second statement of the first phrase in measure forty-eight (Ex. 3). The character of the secondary theme is more lyric and connected than either of the two preceding themes, which are quite fragmented. An unusual feature of this secondary theme is its

transformation when restated in the recapitulation. Typically Mozart would literally restate the secondary theme from the alien key (in this case E-Flat Major) into the home key (in this case c-minor). However, while Mozart keeps the same harmonic progression and phrase structure, the melody and the accompaniment is noticeably transformed (Ex. 4). In Mozart's time it was common practice to change melody and texture while keeping phrase structure and harmony intact when restating themes in the recapitulation.¹⁵

Ex. 3—Mozart, *Serenade in c minor*, 1st Movement, mm. 48-53

The first closing theme continues in E-Flat Major. The theme contrasts with the preceding theme in that it is more rhythmic than lyrical. It begins with an announcement from the horns answered by the second oboe and second clarinet in measure sixty-six. The remaining ensemble plays a unison rhythmic figure consisting of sixteenth notes and double-dotted quarter notes (Ex. 5).

¹⁵ Brian Newbould, "Mozart's Lost Melody," *The Musical Times*, Vol. 132, no. 1785 (Nov. 1991): p. 553.

Ex. 4—Mozart, *Serenade in c minor*, 1st Movement, mm. 183-188

Ex. 5—Mozart, *Serenade in c minor*, 1st Movement, mm. 66-69

The final closing statements contains elements of rhythmic vitality in the moving bassoon line with a more connected style in the other six voices. It begins unexpectedly with a deceptive cadence. The preceding section set up the listener to hear a dominant-tonic movement in E-Flat Major. However, the first chord of the second closing statement moves to the sub-median of g-minor in measure eighty-two (Ex. 6). The exposition ends in measure ninety-four with a cadence in E-Flat

Major. The entire exposition is repeated before moving on to the development section. Mozart marked the development and recapitulation to be repeated as one large section.

Ex. 6—Mozart, *Serenade in c minor*, 1st Movement, mm. 81-83

The image displays a musical score for measures 81-83 of Mozart's *Serenade in c minor*, 1st Movement. The score is arranged in a system with seven staves, each labeled with an instrument: Oboe I, Oboe II, Clarinetto I in Bb, Clarinetto II in Bb, Corno I, II in A, Fagotto I, and Fagotto II. The music is written in c minor and 3/4 time. Measures 81-83 show a development section. Oboe I and II have melodic lines with slurs and accents. Clarinets and Horns provide harmonic support. The Bassoons have a more active, rhythmic part. Dynamics include piano (p), sforzando (sf), and sforzando (sfz). The score is marked with a repeat sign at the beginning of measure 81.

The development, beginning in measure ninety-five, is only thirty-five measures in length, but it contains three distinct sections. The pre-core runs from measures ninety-five through one-hundred seven. The character is similar to content found in the opening primary theme in measures five through nine. The core section runs from measure one-hundred eight through one-hundred twenty-two. This area explores material first introduced in measures ten through twenty in the primary theme. At measure one-hundred fifteen we see imitation between the first oboe and bassoon section, possibly showing a cross-relationship to the third movement, which is entirely in canon. This material is borrowed from measure thirteen. Measures one-hundred twenty-two through measure one-hundred twenty-nine see a harmonic shift back to c-minor with a b-diminished-seven chord followed by a pause, which resolves back into c-minor for the recapitulation. The

rhythmic material in this section is borrowed from measures twenty-two and twenty-three. In measure one-hundred twenty-four and one-hundred twenty-five the horns have a unison written D-sharp. This note in Mozart's time could only have been performed with a stopped horn. For added effect, the conductor may want to suggest to the horns to play that note stopped.

The recapitulation begins in measure one-hundred thirty and begins in c-minor. The primary theme is nearly an identical restatement of the primary theme from the exposition. The transitional theme, beginning in measure one-hundred fifty-nine, differs both melodically and harmonically from the original. The main purpose for this is that the secondary theme, beginning in measure one-hundred seventy, continues in c-minor, and thus there is no transition to another key. Phrase structure and voicings are similar between the two versions of the transitional theme.

Aside from the previously mentioned differences between the secondary themes in both the exposition and recapitulation, Mozart also includes more fragmentation and sequence. Immediately after the medial caesura in measure one-hundred seventy, the oboe entrance is fragmented and sequenced by moving upwards by step, and even shows imitation in the bassoons in measure one-hundred seventy-two and in the second oboe in measures one-hundred seventy-four through one-hundred seventy-six (Ex. 7). Another example of this fragmentation and sequence is shown in the oboe melody in measures one-hundred eighty through one-hundred eighty-two (Ex. 8). The key continues in c-minor until

the end of the movement. The two closing themes begin in measures two-hundred one and two-hundred seventeen respectively.

Ex. 7—Mozart, *Serenade in c minor*, 1st Movement, mm. 171-176

Ex. 8—Mozart, *Serenade in c minor*, 2nd Movement, mm. 180-182

Conducting Suggestions

I have written the reminder across the title page “Restraint and Order—Dignified.” This is an overarching idea when conducting this work. Keep gestures small; do not try to control the musicians. They should be guided when needed. Mozart had written the piece for eight professional musicians and had not intended

the work to be conducted. When a conductor is present, he or she should keep this in mind—that he or she is a ninth member of the ensemble. At several times there are contrasts in style, especially from more rhythmic to lyric. These generally occur between themes.

An ensemble may wish to bring in a conductor to unify stylistic ideas and to coach the players to listen and move with each other. When rehearsing the ensemble, encourage the musicians to listen to each other. A strong internal pulse is a must for a quality performance.

Second Movement—Andante

Flowchart

<i>Serenade in c minor, K. 388—2nd Movement, Andante</i>			
Main Section	Sub-Section	Measures	Key
Exposition	Primary Theme	1-16	E-Flat Major
	Transitional Theme	16-24	E-Flat Major → B-Flat Major
	Secondary Theme	24-39	B-Flat Major
	Closing Theme	39-46	
Development		47-69	B-Flat Major → f minor → A-Flat Major → E-Flat Major
Recapitulation	Primary Theme	70-77	E-Flat Major
	Transitional Theme	77-85	E-Flat Major
	Secondary Theme	85-100	E-Flat Major
	Closing Theme	100-107	E-Flat Major

Movement Overview

The second movement is in the relative major key of E-Flat Major and might be called a sonatina form. There is an exposition, development, and recapitulation section, however the development is short, and each of the main sections of the exposition and recapitulation are also shorter in length and scope. It has a tempo marking of Andante and is in 3/8 time throughout.

The primary theme of the exposition has two phrases of eight measures each. The first has the melody in the first clarinet while the bassoons and second clarinet accompany. The second phrase sees the same melody with different ending in the first oboe with full ensemble accompaniment. The primary theme cadences on an E-flat-Major chord (Ex. 9). The transitional theme begins with pickups into measure seventeen. While it is only eight measures long, it quickly moves the piece into the dominant key of B-flat Major for the secondary theme at measure twenty-four.

Ex. 9—Mozart, *Serenade in c minor*, 2nd Movement, Primary Theme, mm. 1-16

The secondary theme has two phrases each of eight measures in length and begins in measure twenty-four. The accompaniment is more lyrical in nature compared to the primary theme. Much like the primary theme, the first phrase sees the melody first stated in the first clarinet while the second phrase has the first oboe restate the melody with embellishments. The accompaniment is also embellished in the second phrase as the bassoons take on a figure that suggests a more peasant dance (Ex. 10). The closing theme runs from measure thirty-nine and quickly cadences on a B-flat-Major chord on the downbeat of measure forty-six.

The development runs from measure forty-seven through sixty-nine and explores ideas mainly found in the primary theme. There are three sections. The first fragments the primary theme and seems to cadence on the dominant of f minor with a C-Major chord on the downbeat of measure fifty-two. The oboes and clarinets play a portion of the primary theme and cadence on the dominant of A-flat Major echoed by the horns and bassoons in measures fifty-nine and sixty. The first horn then gets the primary theme beginning in measure sixty one with only horn and bassoons accompaniment. The cadence on B-Flat Major is echoed in the oboes and clarinets in measures sixty-eight and sixty-nine. This sets up the recapitulation to return to the tonic of E-flat Major at measure seventy.

Ex. 10—Mozart, *Serenade in c minor*, 2nd Movement, Secondary Theme, mm. 24-39

In the recapitulation, there is a nearly identical restatement of the exposition save for one major change: the key stays in E-Flat Major throughout the entire

recapitulation. The voicing, texture, harmonic and phrase structure are similar to how they appear in the exposition.

Conducting Suggestions

A conductor may wish to consider Mozart's operas when preparing his serenades. When staging an opera several considerations need to be made. The first is who are the characters and how many are on the stage. The conductor needs to imagine determining how the lighting is set to focus the attention of the other musicians on a particular role. This is like making the decision about who is in the foreground, background, and middle ground.

For example, it was suggested the second movement could be compared to the opening of the fourth act of *Le Nozze di Figaro*. The lighting is dark with soft moonlight on Barbarina mourning the loss of Susanna's pin. Barbarina is in an elegant evening gown. The first clarinet represents the mournful Barbarina playing *e dolce*. The lighting puts the second clarinet and bassoons in darkness while putting a soft light on the first clarinet and later the first oboe. Eye contact with all musicians is essential in drawing their attention toward the melody. Be sure to keep gestures to a minimum, conducting only the line. Expression in this movement is not shown in a pattern, but in showing the musicians the line and who has it.

Third Movement—Menuetto in canone

Flowchart

<i>Serenade in c minor, K. 388</i> —Third Movement—Menuetto in canone—Minuet and Trio Form				
Main Section	Sub-Section	Measures	Key	Characteristics
Menuet	A a	1-16 with repeat	c minor→E-Flat Major	Oboes in unison lead the canon. Clarinets, horns, and bassoons imitate in harmony.
	B ba'	17-48 with repeat	E-Flat Major→c minor	b is measures 17-28. Melody in clarinets. A theme returns in measure 29.
Trio	C c	49-62 with repeat	c minor→G Major	Trio in canone al roverscio—Inverted melody. Only oboes and bassoons play during the trio.
	D dc'	63-80 with repeat	G Major→c minor	Both C and D are four-part canons with oboe two leading.
Menuet	A a	1-16 no repeat	c minor→E-Flat Major	Oboes in unison lead the canon. Clarinets, horns, and bassoons imitate in harmony.
	B ba'	17-48 no repeat	E-Flat Major→c minor	b is measures 17-28. Melody in clarinets. A theme returns in measure 29.

Movement Overview

The form of the third movement follows a typical menuet and trio of ABA' with the A section containing smaller segments of aba' and the B section of cdc' concluding with a return to A and aba'. The initial a section has an eight-measure antecedent (Ex. 11) with an eight-measure consequence. An interesting aspect of this movement is that all voices are in canon throughout. The oboes sound first with the other six voices responding. These first sixteen measures are repeated. Measures seventeen through twenty-eight mark the b section of B. During these measures a less strict canon is followed. The canon mainly occurs between the two

clarinets with the oboes and bassoons providing harmonic rhythmic support. When the a' section begins in measure twenty-nine, it appears the oboes are merely repeating the clarinets. In fact, the oboes are beginning the canon again with horns and bassoons repeating while the clarinets perform a countermelody to the oboes. The a' section runs from measure twenty-nine through forty-eight. Both the b and a' sections are repeated as one continuous section.

Ex. 11—Mozart, *Serenade in c minor*, 3rd Movement, a Section, mm. 1-8

The trio is performed only by the double-reeds. Mozart's marking "al roverscio" indicates that each successive entrance is an inversion of the previous entrance. For instance, the second oboe plays an ascending fourth followed by a descending whole tone. The first oboe responds with a descending fourth followed by an ascending whole tone (Ex. 12). While the tempo remains constant, the character of the trio is lighter and softer; more lyric, as indicated by "a mezzo voce." The c section runs from measure forty-nine through sixty-two and is repeated. The c section has a four-part canon beginning with the second oboe followed by the first oboe, first bassoon, then second bassoon. The d section of D is quite short—from measure sixty-three through sixty-eight. The canon order begins again with the

second oboe followed by the first bassoon, first oboe, and second bassoon. Instead of six full beats between entrances as given in the c section, there are two beats between the first two voices and last two voices with six between the second and third. Measure sixty-nine starts the c' section. While the order of voices as well as the melodic shape in c' are identical to that in the c section, this section contains a lot more suspensions over barlines than the original. The d and c' sections are repeated as one large section before proceeding with the da capo. The aba' sections are performed without repeats. In the final measure, forty-eight, the bassoons sustain the downbeat C3 rather than perform the marked descending arpeggio (Ex. 13).

Ex. 12—Mozart, *Serenade in c minor*, 3rd Movement, mm. 49-52



Ex. 13—Mozart, *Serenade in c minor*, 3rd Movement, mm. 40-48



Conducting Suggestions

A suggested tempo is quarter-note equals one-hundred thirty-eight beats per minute. Given this tempo, I suggest the conductor conduct one beat per measure. While the menuet style calls for beat one to be the strongest of each measure, take care not to conduct each measure too heavily. Because it is Mozart, care should be taken to show the musicians where the line is.

In measures twenty-two and twenty-four a marking of *sfp* is present. Sforzando is an accent relative to the dynamics around it. These attacks are not necessarily louder, just a bit stronger than previous downbeats. When conducting the trio, a lighter, more lyric approach is needed.

Fourth Movement—Allegro

Flowchart

<i>Serenade in c minor, K. 388—Fourth Movement—Allegro—Theme and Variations Form</i>			
Section	Measures	Key	Characteristics
A	1-8—Repeats	c minor	Allegro. Oboes and bassons only.
B	9-16—Repeats		
A1	17-24—Repeats		Rhythmic variation. Double dotted quarter to triplet sixteenth notes. Active bassoon line.
B1	25-32—Repeats	C Major→c minor	
A2	33-40—Repeats	c minor	Triplet eighth-note variation.
B2	41-48—Repeats		
A3	49-56—Repeats		Syncopated variation. 2 nd oboe and 1 st bassoon in unison.
B3	57-64—Repeats		
A4	65-72—No Repeat		Jaunty. Oboes in unison. Marked accent on “and” of first beat in melody throughout.
A5	73-80—No Repeat		Running sixteenth notes in bassoon. Trills in oboe melody.
B4	81-88—No Repeat		
B5	89-96—No Repeat	C Major→c minor	
C	97-112—Repeats	E-Flat Major	Calm. Horn call. Clarinet takes over.
D/C1	113-120/121-136—Repeats		
Transition	137-143	E-Flat Major→c minor	Horn call.
A6	144-151—No Repeat		Melody presented intact. Different bassoon accompaniment.
A7	152-159		Melody in second oboe. Ascending first oboe accompaniment. Active bassoon line.
B6	160-167	C Major→c minor	
B7	168-175	C Major→c	

		minor	
A8	176-191	c minor	Augmented rhythm. Half-notes and quarter-notes. Melody in clarinets.
B8	192-208		
Transition	208-215	Ends on V7	
A9	216-223	C Major	Original theme presented in Major key. Syncopated second oboe and clarinets. Moving eighth notes in horns and bassoons.
B9	224-237		
Coda	237-252		Cadential material on C Major.

Movement Overview

The fourth movement returns to the home key of c minor, and is in theme and variations form. Instead of one theme, however, it contains two themes (Ex. 14 & 15), which each undergo nine variations. The variations undergo little harmonic variation—they only shift from c minor to C Major. Two minor themes are introduced midway through the movement which are presented in the relative major key of E-flat Major.

The A and B themes are repeated in their first presentation as well as in their first three variations. Afterwards anytime they are presented, two consecutive A themes are presented followed by two consecutive variations of the B themes. In each variation the A and B themes are transformed in the same manner. Usually this is achieved through rhythm and accompaniment figures. The melody in the A and B themes is nearly always presented in the first oboe with the exception of the third variation in which it is presented in the second oboe in unison with the first bassoon, seventh variation in which it is presented in the second oboe, and the eighth variation in which the augmented melody appears in the clarinet. The first

oboe carries the melody in the D theme, but does not play the melody in either presentation of the C theme.

Ex. 14—Mozart, *Serenade in c minor*, 4th Movement, A Theme, mm. 1-8

Ex. 15—Mozart, *Serenade in c minor*, 4th Movement, B Theme, mm. 9-16

Harmonically, in each pairing of the A and B themes, the A theme tends to end on the dominant G. The B theme compliments this by beginning on the G-Major chord and moves towards its resolution at c minor. The C and D themes are in E-flat Major. The final variation presents the original theme modified only in accompaniment and harmonically in C-Major. This is perhaps a nod to the fact that nearly all serenades were written in major keys.

Conducting Suggestions

The conductor needs to decide upon the character for each variation within this movement. For instance, I have “flowing” written above the beginning of this movement. A hypermeter may be considered to show less pattern and more style and character. I have written above the first variation “angry bassoon.” The bassoon line becomes more vigorous here and attention may want to be drawn to this line. “Floating” is written above the third variation. If the conductor is in a hypermeter, I suggest a two pattern be shown by measure forty-eight to assist the second oboe and second bassoon find the upbeat into the third variation. Be sure to make eye contact with the second bassoon to keep a steady downbeat throughout this variation.

The fourth variation is “jaunty” in nature; it is more “up” music than “down.” I suggest the bassoon line in the fifth variation be played as lightly as possible so as not to drag the tempo. This is a difficult section for the bassoons, so extra outside practice should be encouraged. The horn call at the beginning of the C section should be “distant” in nature.

The sixth variation of the A theme is in character similar to the main theme, as is the seventh variation with the first. For the eighth variation it is important for the conductor to make decisions about where the line is going and to help the musicians understand where arrival points of tension occur. Mozart concludes this serenade with a humorous ninth variation in C Major, which should have a light, jolly character.

Chapter Two— *Old Wine in New Bottles*

Biographical Outline—Gordon Jacob

Early Life

Gordon Percival Septimus Jacob was born on July 5, 1895, South of London in Upper Norwood. He is the youngest in a large family, most of whose members possessed some degree of musical ability.¹⁶ He first began studying piano at the age of eight and shortly thereafter began to compose. Jacob enrolled into Dulwich College at the age of nine where he continued to study music. While at Dulwich his interest and talent were cultivated and championed by the director of the school, Herbert Doulton. It was he who not only asked Jacob's mother for permission for him to study music, but also organized concerts of Jacob's early compositions, took him to performances of "top-notch musical ensembles," and encouraged him to perform keyboard works of Mozart on school programs.¹⁷

Gordon Jacob was born with a cleft pallet, which he found interfered with his ability to learn a wind instrument. An accident with a knife irreparably severed a tendon in his left hand, which hampered his ability to play a stringed instrument or pursue a career as a concert pianist.¹⁸

At the beginning of the First World War Jacob joined the Field Artillery at the age of nineteen. While in the Army Jacob was to play the harmonium at Sunday Parade and was later given charge to form and arrange music for a small

¹⁶ Matthew William Fay, "Gordon Jacob: A Background and Study of His Works for Wind Octet" (DMA Diss., Florida State University, 2010), 4.

¹⁷ *Ibid.*, pp. 6-7.

¹⁸ Eric Wetherell, *Gordon Jacob: A Centenary Biography* (London: Thames Publishing, 1995), p. 16.

orchestra.¹⁹ After the war Jacob enrolled into the Royal College of Music where he studied composition with, among others, Ralph Vaughn Williams and Gustav Holst.

Professional Life

After graduation from the Royal Conservatory of Music in 1924 Gordon Jacob enjoyed success as a teacher, an author, and as a composer. Almost immediately he began teaching composition at the Royal Conservatory of Music and remained there until his retirement in 1966.²⁰ Some of his notable students included Sir Malcolm Arnold and Eric Wetherell. Jacob is the author of three books, which even today are considered standard study for composition students: *The Composer and His Art* (1931), *The Elements of Orchestration* (1944), *Orchestral Techniques* (1962).²¹

His first success as a composer came in 1923 when he published the *William Byrd Suite*, for the third centenary of William Byrd's death in 1623. Written first for orchestra, he later arranged it for band. In 1924, the music publisher Boosey & Hawkes asked Ralph Vaughn Williams for a band arrangement of his *Folk Song Suite*, originally written for orchestra. Because he was too busy, he asked Gordon Jacob to do the arranging.²² From then on, Jacob enjoyed writing for wind bands. His notable works for band include *Original Suite* (1928), *Music for a Festival* (1951), *Flag of Stars* (1956), and *Giles Farnaby Suite* (1967). He received numerous

¹⁹ Fay, *Gordon Jacob*, p. 8.

²⁰ *Ibid.*, p.12.

²¹ Eric Wetherell, "Gordon Jacob," *Grove Music Online*, (Oxford University Press), accessed March 8, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14035>.

²² Timothy Reynish and Kevin Thompson, "Gordon Jacob in Conversation," *Journal of the British Association of Symphonic Bands & Wind Ensembles*, Vol. 1, no. 1 (Spring 1982), accessed March 7, 2016, <http://www.timreynish.com/repertoire/composers/jacob.php>.

commissions even after retirement including a horn concerto for Dennis Brain in 1951 as well as music for the coronation of Queen Elizabeth II (1953).²³

Old Wine in New Bottles

History of the Composition

Old Wine in New Bottles was written for the St. Bees Festival of Music near the English and Scottish border. The festival was sponsored by the St. Bees School and ran annually from 1958 until 1965. This festival featured chamber, choral, and orchestral music over a period of several days and was performed mainly by children of the St. Bees School. The Music Master of the St. Bees school at the time was Donald Leggat. It was he who contacted Gordon Jacob and asked him to write a piece for the festival, which Jacob provided in time for the 1959 festival with Leggat conducting.²⁴ Given that the performance took place in rural England with a small crowd and limited media, it is difficult to tell exactly how well the work was received. It must have been a favorite for the musicians and conductor as it is one of two works that received more than one performance throughout the entire festival.²⁵

Oxford University Press published the work one year later, and that press continues to hold publication rights. It is unclear who holds the original manuscript, however, it is likely Oxford University Press holds it within its archives.²⁶

²³ Wetherell, *Gordon Jacob*, Grove Music Online.

²⁴ Marc David Decker, "An Analysis of and Conductor's Guide to Gordon Jacob's *Old Wine in New Bottles* and *More Old Wine in New Bottles*" (DMA Diss., University of Iowa, 2013), 22-24.

²⁵ *Ibid.*, 24-25.

²⁶ *Ibid.*, p. 27.

Instrumentation

Two Flutes—Second Flute doubles Piccolo

Two Oboes

Two Clarinets in B-Flat

Two Bassoons

Double Bassoon (ad lib.)

Two Horns in F

Two Trumpets in B-Flat (ad lib.)

First Movement—*The Wrangle Taggle Gypsies*

Flowchart

<i>Old Wine in New Bottles</i> —1st Movement— <i>The Wrangle Taggle Gypsies</i> —Theme and Variations				
Section	Measures	Key	Time	Characteristics
Intro	1-4	D-min.	2/4 Allegro	Flutes, Clarinets, Trumpets.
Main Theme	5-12	D-min.		Staccato melody in Bassoon 1.
Transition	13-15	D-min.		Fragments Oboe 1-Bassoon 2.
1st Variation	16-23, Rehearsal A	D-min.		Staccato melody in Flute 1 Clarinet accompaniment.
2nd Variation	24-31 Rehearsal B	D-min.		Main Theme in Flutes, Oboes, Clarinet 2. Imitation offset by one beat in Bassoons, Horns. Flowing accompaniment in Clarinet 1.
Transition	32-39 Rehearsal C	Unstable		Fragmentation of main theme.
3rd Variation	40-47	Unstable		Imitation: four voices offset by one beat: Oboe 1, 2, Bassoon 1, 2. M. 44 more imitation: four voices offset by one beat: Flute 1, Horn 1, Clarinet 1, Bassoon 1.
Transition	48-60 Rehearsal D	Unstable- settling on D Maj.		More imitation offset by one beat. Various groups. Thematic fragmentation.
4th Variation	61-72 Rehearsal E	D Maj.	Common (4/4)	Horn Solo at m. 59. Thematic augmentation. Some fragmentation/imitation.
Transition	73-76			Continuous augmentation, fragmentation, imitation.
5th Variation	77-82	D minor		Horn Solo. Ends on fermata.
Coda	83-102 Rehearsal H	D minor	2/4	Vivace (quarter = 120).

Lyrics to Folk Song *The Wraggle, Taggle Gypsies*

There came three gypsies to my door,
And downstairs 'round my lady, o,
One sang high, the other sang low,
And the third sang bonny, bonny, biscay, o!

She pulled down her silken gown,
And put on one of leather, o,
And the bell rang, rang about the door,
She has gone with the raggle, taggle gypsies, o!

It was late last night when my lord came home,
Inquiring for his lady, o,
The servants stood at ev'ry end;
"She has gone with the raggle taggle gypsies' band."

He rode, rode high, and he rode, rode low
And he rode through the woods and copses low,
Until he came to the wide open field
And there he discovered his lady, o!

"What made you leave your horses and land,
What made you leave your stable, o,
What made you leave your goose feathered bed
And the sheets turned down so bravely, oh?"

"O, what care I for your horses and land,
What care I for your stable, o?
I'd rather stay in the wide open field
Alone with the raggle, taggle gypsies, o!"²⁷

Movement Overview

The lyrics of this movement tell of the carefree nature of a lady who leaves her wealthy husband to travel with a band of gypsies. A lilting bounce is consistent throughout the movement. The form of this movement is theme and variations, and it is in d minor. The tempo is marked Allegro with a 2/4 time signature. The movement opens with alternating open fifths in D between the clarinets and the

²⁷ Reed Smith, et al, *American Anthology of Old World Ballads* (New York: J. Fischer & Bro.), 1937, p. 44.

flutes/trumpets for the first four measures. In measure five the first bassoon enters with the main theme played staccato over the continuing alternating open fifths.

The main theme is a simple melody only eight measures in length. It is the bassoon's entrance that determines the minor tonality (Ex. 16).

Ex. 16—Jacob, *Old Wine in New Bottles*, 1st Movement, Main Theme, mm. 4-8



After a brief transition in measures thirteen through fifteen, the first variation occurs. The melody is played in a similar style, however, it is moved to the flute voice. The main variation occurs in the accompaniment, which is solely in the clarinets passing to the oboes. The phrase structure stays the same. Rehearsal B at measure twenty-four starts the second variation. This is in canon offset by one beat. The first entrance begins at the pickup to measure twenty-four in the flutes, oboes, and second clarinet, with the response in the bassoons, contrabassoon, and horns. The first clarinet plays a running sixteenth-note accompaniment. In measure twenty-eight the trumpets join the first voice.

At rehearsal marking C, located at measure thirty-two, we see a sixteen-measure transition. Throughout this transition we see the tonality become unstable as Jacob apparently cycles through several tonal centers. The first eight measures see fragmentation and antiphonal imitation based on the first two measures of the main theme (Ex. 17). At measure forty a new section of antiphonal imitation begins with fragmentation of the third and fourth measures of the main theme (Ex.18).

Measure forty-eight brings a third variation exploring only these first four measures

of the main theme. The antiphonal imitation is continued throughout this variation.

At the end of this variation Jacob settles on the key of D-Major.

Ex. 17—Jacob, *Old Wine in New Bottles*, 1st Movement, mm. 32-35

1
FLUTES
2
OBOES
1
2
B♭ CLARINETS
1
2
BASSOONS
DOUBLE
BASSOON
(ad lib.)
1
F HORNS
2
B♭ TRUMPETS
(ad lib.)

Ex. 18—Jacob, *Old Wine in New Bottles*, 1st Movement, mm. 40-43

1
FLUTES
2
OBOES
1
2
B♭ CLARINETS
1
2
BASSOONS
DOUBLE
BASSOON
(ad lib.)
1
F HORNS
2
B♭ TRUMPETS
(ad lib.)

The fourth variation begins with a solo horn introduction introducing the new key of D Major (Ex. 19). The time signature moves from 2/4 to common time, however, the quarter-note pulse remains constant. There is a marked shift in style and mood. The rhythmic velocity slows considerably through augmentation and phrases are more connected throughout. More antiphonal imitation is used in this new style. This variation explores material in the third and fourth measures of the main theme. The diminuendo at the end of the previous theme sets this one up to be softer in nature. A four-measure transition fragments and imitates this idea further as the key begins to shift back into d minor.

At measure seventy-three the fifth variation begins. This variation continues the idea of soft dynamics in common time but the tonality shifts back to the original d minor key. All eight measures of the main theme are stated in this variation yet the rhythm continues to be augmented. The first horn plays the response in canon with the flutes and first clarinet two beats behind the call. Halfway through the melody the oboes and first bassoon pick up the melody from the flute and clarinet. A fermata on a unison d ends this section with the first bassoon moving last.

Ex. 19—Jacob, *Old Wine in New Bottles*, 1st Movement, mm. 60-64

The coda is marked *vivace* and goes back into 2/4. The entire ensemble begins by fragmenting the first two measures of the main theme and sequence it for four measures, then pass it around the ensemble in different tonal centers. In measure ninety-three the main theme is restated in its entirety in the original key in the flute and clarinet. The last two measures give a final cadence in d minor. A d minor chord is played on the downbeat of measure one-hundred two followed by all instruments playing a unison d.

Conducting Suggestions

Much like with the fourth movement of the Mozart each variation needs to have a character identity shown. A study of the lyrics is helpful. One may wish to consider the character portrayed in each of the stanzas and see if they apply to certain variations in the work. The prevailing mood is light and bouncy. A small

pattern with clear ictus is suggested until the lyric four pattern is shown at measure sixty-one. A vigorous, yet light, two pattern returns at measure eighty-three.

Second Movement—*The Three Ravens*

Flowchart

<i>Old Wine in New Bottles</i> —2nd Movement— <i>The Three Ravens</i> —Theme and Variations				
Section	Measures	Key	Time	Characteristics
Introduction	1-7	G minor	2/4 Andante throughout	Fragments of main theme passed from solo clarinet to solo horn to flutes and oboe 1.
Main Theme	8-21			Phrase structure (2+2+2)+2+(2+2+2)
1st Variation	22-35			Main theme passed to different instruments.
2nd Variation	36-49			First phrase connected. Second staccato.
3rd Variation	50-64		2/4 $\frac{3}{4}$ in measure 55 and 60	Phrase endings elongated through $\frac{3}{4}$ time.
Coda	65-68	Last chord G Major		Very soft ending.

Lyrics to Folk Song *The Three Ravens*

There were three ravens sat on a tree,
Down a down, hey down, hey down;
They were as black as they might be,
With a down,
And one of them said to his mate,
'Where shall we our breakfast take?'
With a down, derry, derry, derry, down, down

Behold! Alas in yon green field,
Down a down, hey down, hey down;
There lies a knight slain under his shield,
With a down,
His hounds lie down beside his feet,
So well do they their master keep,
With a down, derry, derry, derry, down, down.

His faithful hawks so near him fly,
Down a down, hey down, hey down;
No bird of prey dare venture nigh,
With a down,
But see, there comes a fallow doe,
And to the knight she straight doth go,
With a down, derry, derry, derry down, down.

She lifted up his ghastly head,
Down a down, hey down, hey down;
And kiss'd his wounds that were so red,
With a down,
She buried him before the prime,
And died herself, ere e'en song time,
With a down, derry, derry, down, down²⁸

Movement Overview

The lyrics of the second movement tell the story of a young lady who finds her young lover dead on the battlefield. Given the rather melancholy source material, *The Three Ravens* is a much slower contrast to the lively first movement. It is marked andante and is in 2/4 throughout. The key is g minor, and the form is

²⁸ Gordon Jacob, *The Three Ravens* (Oxford: Oxford University Press, 1935).

theme and variations. The main theme phrase structure has eight measures in the antecedent with six in the consequence (Ex. 20).

The movement begins with fragmentation and imitation on the last two measures of the theme. The first clarinet plays the first three notes with an augmentation of the rhythm of the third note. The first horn repeats. The flutes and first oboe then play a variation of the final two measures with a two-measure extension.

Ex. 20—Jacob, *Old Wine in New Bottles*, 2nd Movement, Main Theme, mm. 8-21

Throughout this movement the phrase is broken up and passed among various voices. In the initial statement of the melody the first two measures are played by the first clarinet, which passes the next two measures to the second flute, which passes it back to the first clarinet. The next two measures include a sequence passed from first flute and first oboe to the second flute and second oboe to the first clarinet and bassoon to the second clarinet and bassoon. In the consequence the melody is stated for two measures in the first flute and oboe, passed to the first

clarinet and bassoon, and back again to the first flute and oboe. In each variation this pattern of the melody starting out in one voice, passed to another, then passed back to the original continues. For the first variation the pattern is oboe-flute-oboe. In the second variation it is clarinet and bassoon-horn-clarinet and bassoon. The third variation shows a slight deviation from this pattern. It is clarinet-full ensemble-horn.

This movement contains only two measures not in 2/4 (fifty-five and sixty). In both cases they serve to extend a phrase, giving the illusion of a slight fermata in the third variation. The coda begins in measure sixty-five and is four measures long. It is based on material from the final two measures of the main theme. The final measure contains a Picardy third while the ensemble performs a G-Major chord.

Conducting Suggestions

The second movement provides a great contrast in mood from the first. It is considerably more lyric, the line is most important. However, due to its lyric nature and sustained notes in the first four measures, it is important to maintain a strict eighth-note subdivision internally while showing as few downbeats as possible. If this pulse is not established this movement will drag and continually get slower.

Third Movement—*Begone, Dull Care*

Flowchart

<i>Old Wine in New Bottles</i> —3rd Movement— <i>Begone, Dull Care</i> —Theme and Variations				
Section	Measures	Key	Time	Characteristics
Introduction	1-19	F Major	6/8, Allegro Vivo. Dotted Quarter=120	Marcato entrances leads to horn and trumpet call in measure 4. Upper woodwind respond.
Main Theme	20-37 Rehearsal A			Phrase structure is 8+8. Second phrase is repeated (measures 29-34).
Transition	38-49 Rehearsal C	Unstable		Ascending fifth call in Horn 1. Stepwise descending motion in upper woodwinds.
1st Variation	50-73 Rehearsal D	C Maj. To F Maj.		Unison melody in Horns and Trumpets in first phrase. Flutes in second phrase. Horns echo flutes.
2nd Variation	74-96 Rehearsal E	D minor		Oboe in first phrase, Horn in second, Flutes echo.
Coda	97-123	D minor to F Major		Fragmentation and sequence.

Lyrics to Folk Song *Begone, Dull Care*

Begone Dull Care
I prithee begone from me.
Begone dull Care,
You and I will never agree.

Long time hast though been tarrying here,
And faith thou wouldst me kill.
But I' faith, dull Care,
Thou never shalt have thy will.

Too much care
Will make a young man turn grey
Begon, for too much care will
Turn an old man to clay,

My wife shall dance and I will sing,
so merrily pass the day,
For I hold it one of the wisest things to
drive dull Care away.²⁹

²⁹ Jacob, *Begone Dull Care* (London: Stainer & Bell Ltd. 1937).

Movement Overview

As the lyrics suggest this should have a light and carefree tone in its performance. The tempo is marked *allegro vivo*. A dotted quarter equals one-hundred twenty beats per minute is the only metronomic marking Jacob gives to any of the movements in the entire work. The 6/8 time signature gives the piece a lilt to it. The key is F Major.

The phrase structure of the main theme has eight measures in the antecedent with eight in the consequence. At the beginning of the antecedent is an ascending fourth with the lower note as a pickup and the upper note on the downbeat. This motive is sequenced throughout the introduction. After a building pyramid of concert-C entrances throughout the ensemble, the flutes, oboes and clarinets cycle through this ascending fourth pattern, playing it down a fourth from the previous statement in measures five through seven. In measures nine through twelve they repeat the ascending motive yet cycle down a third and then a fourth.

At measure twenty, the first theme is stated first in the horns with the entire antecedent. The consequence is passed from flute to oboe and is repeated (Ex. 21). A twelve-measure transition appears at measure thirty-eight. At measure fifty, the first variation appears. The horns and trumpets play the antecedent phrase in unison. The main difference occurs in the accompaniment. The consequence has the flutes playing the first half with the horns repeating. The first oboe and second clarinet then complete the consequence. A short four-measure transition occurs before the second variation begins at measure seventy-four.

Ex. 21—Jacob, *Old Wine in New Bottles*, 3rd Movement, mm. 20-36

The second variation has the first oboe and first clarinet playing the antecedent in canon. The horns begin the consequence with the flutes repeating the first half. The horns then begin to finish the consequence at rehearsal F but the upper woodwinds extend the last two measures through repetition. The coda begins at measure ninety-seven in the flutes and first oboe with a sudden piano. At rehearsal G the horns enter with a building line that fragments and sequences the opening ascending fourth pattern as the full ensemble builds in dynamics until the entire ensemble cadences on a final F-major chord.

Conducting Suggestions

The third movement presents no serious technical difficulties in conducting. A brisk two pattern is applicable throughout as neither the tempo nor the time signature change. The main challenge here is to keep the pattern light so as to keep the feeling “up” rather than “down.” As the title and lyrics suggest, there should be a

carefree feeling throughout. It will also be important to show large contrasts in dynamics throughout.

Fourth Movement—*Early One Morning*

Flowchart

<i>Old Wine in New Bottles—Fourth Movement—Early One Morning—Theme and Variations</i>				
Section	Measures	Key	Time	Characteristics
Introduction	1-12	B-Flat Major	2/4 Allegretto	Horn 1 solo, passes through Oboe 1, Flute 1 cadenza-like solo.
Main Theme	13-29 Rehearsal A			
1st Variation	30-51 Rehearsal C			
2nd Variation	52-67 Rehearsal D			Rit. at end.
3rd Variation	68-87 Rehearsal E		Allegro vivace	
4th Variation	88-105 Rehearsal F			Meno mosso at measure 101.
5th Variation	106-120 Rehearsal H		6/8 Poco andante	
6th Variation	128-143			
Coda	144-163			

Lyrics to Folk Song *Early One Morning*

Early one morning, just as the sun was rising,
I heard a maid sing in the valley below;
“Oh, don’t deceive me! Oh, never leave me!
How could you use a poor maiden so?”

Oh! Gay is the garland, and fresh are the roses,
I’ve culled from the garden to bind on thy brown;
Oh, don’t deceive me! Oh, do not leave me!
How could you use a poor maiden so?

Remember the vows that you made to your Mary,
Remember the bow’r where you vow’d to be tru;
Oh, don’t deceive me! Oh, do not leave me!
How could you use a poor maiden so?

Thus sung the poor maiden, her sorrows bewailing,
Thus sung the poor maid in the valley below;
“Oh, don’t deceive me! Oh, do not leave me!
How could you use a poor maiden so?”³⁰

Movement Overview

Early One Morning is, like the other three movements in this work, another theme and variation. The movement begins in 2/4 time with an allegretto tempo. The key is B-flat Major. The twelve-measure introduction contains a brief cadenza-like flute solo (Ex. 22). This is the only instance in the entire work where only one player performs at a time for an extended time. The main theme is then stated in the first flute at measure thirteen. The theme has an eight-measure antecedent followed by an eight-measure consequence. At measure twenty-one the consequence begins in the flute for two measures and is then passed to the first horn. The final four measures are performed by the first oboe player, and the entire consequence is repeated (Ex. 23).

³⁰ William Chappell, *Popular Music of the Olden Time* (New York: Dover Publications Inc., 1965), 736.

Ex. 22—Jacob, *Old Wine in New Bottles*, 4th Movement, Introduction, mm. 1-12

Ex. 23—Jacob, *Old Wine in New Bottles*, 4th Movement, Main Theme, mm. 13-28

The first variation, which begins in measure thirty, contains two-measure fragments of the consequence played in imitation. The second variation begins in measure fifty-two with a complete statement of the entire main theme. The variation is mainly in the accompaniment. The pattern of one voice playing the antecedent followed by passing the consequence to different voices is even upheld in this variation. The *ritardando* at the end of this variation sets up one of the more

difficult passages to conduct in the entire work. The conductor would be well-advised to subdivide measure sixty-seven and give a quick prep into the new allegro tempo at measure sixty-eight. This marks the beginning of the third variation. Not only is the tempo faster, but the main theme is in diminution, again performed in the flutes. After a statement of the full theme the consequence is fragmented into one-measure statements and passed around the ensemble (Ex. 24).

Ex. 24—Jacob, *Old Wine in New Bottles*, 4th Movement, 3rd Variation, mm. 68-79

The musical score for Ex. 24, 3rd Variation, measures 68-79, is written for a woodwind ensemble. The tempo is marked 'Allegro vivace' and the key signature is E major. The score includes parts for Flutes (1, 2), Oboes (1, 2), B♭ Clarinets (1, 2), Bassoons (1, 2), Double Bassoon (ad lib.), F Horns (1, 2), and B♭ Trumpets (ad lib.). The flute and clarinet parts play a rapid sixteenth-note melody, while the other instruments provide harmonic support with various rhythmic patterns and rests.

The fourth variation begins at measure eighty-eight and continues the idea of diminution. The flute and clarinet performs the diminution as the melody moves to d-minor and is played the same time the main melody in the original rhythm against the rest of the ensemble in unison. A meno mosso at the end of the variation sets up a Poco andante setting in 6/8 time and moves the key to D Major.

The sixth variation at measure one-hundred twenty-one retains the 6/8 time but is marked “*Alla Marcia, vivace.*” The key moves to B-flat Major (Ex. 25). As if to emphasize the march-like nature the first trumpet plays the melody with the oboes and first bassoon with the horns and second trumpet playing a drum-like figure on an open fifth. The antecedent is repeated with rhythmic variation in the flute at measure one-hundred twenty-eight. The consequence at measure one-hundred thirty-three goes through some chromatic shifts before reaffirming B-flat Major at one-hundred fifty-two. There is a sudden shift in tempo and rhythm as Jacob marks measure one-hundred fifty-three as “*lento*” and moves to 2/4 time for four measures. This brief respite is interrupted with a final “*presto*” in 6/8 to recapture the lively jig in the final seven measures.

Ex. 25—Jacob, *Old Wine in New Bottles*, 4th Movement, 6th Variation, mm. 121-128

The musical score for Ex. 25, measures 121-128, is presented in a standard orchestral format. The score is for a 6/8 time signature, marked "Alla marcia, vivace". The key signature is B-flat Major. The score includes parts for Flutes (1 and 2), Oboes (1 and 2), B-flat Clarinets (1 and 2), Bassoons (1 and 2), Double Bassoon (ad lib.), Horns (1 and 2), and B-flat Trumpets (ad lib.). The first trumpet plays the melody, while the oboes and first bassoon play a drum-like figure on an open fifth. The flute plays the antecedent at measure 128, and the consequence at measure 133 goes through some chromatic shifts before reaffirming B-flat Major at measure 152. The tempo and rhythm shift to "lento" in 2/4 time at measure 153, and then back to "presto" in 6/8 time for the final seven measures.

Conducting Suggestions

The fourth movement presents more technical challenges than either of the other three. This is due to several tempo and time signature changes throughout. From the end of measure six through measure twelve I suggest that the conductor not conduct at all, but rather allow the flute soloist to play the passage as if playing a cadenza. It would be wise to suggest to the player to keep somewhat true to the tempo introduced in the first five measures.

The *ritardando* in measure sixty-six followed by an *allegro vivace* tempo marking in measure sixty-eight needs careful consideration. I suggest that the conductor slow the two pattern in measure sixty-six, then subdivide while continuing to slow in measure sixty-seven. The flute player should hold out the final G5 while the conductor gives a quick prep in the new tempo.

Aside from these two areas the other transitions should be fairly simple to execute. As with the other movements it will also be important to establish a character for each variation. This fourth movement perhaps shows the most contrast between variations. It is up to the conductor to decide upon what these character changes will look like and communicate that with the musicians.

Chapter Three— *A Requiem in Our Time*

Biographical Outline—Einojuhani Rautavaara

Early Life

Einojuhani Rautavaara is a Finnish composer, born Oct. 9, 1928, in Helsinki. The Second World War was a difficult time for Rautavaara as he lost his father in 1939, and was orphaned at the age of sixteen when his mother passed in 1944.³¹ He studied musicology at the University of Helsinki, graduating in 1952. He then went on to study composition at the Sibelius Academy, graduating in 1957. Jean Sibelius himself recommended Rautavaara to be awarded the Koussevitzky Foundation Scholarship in 1955. This allowed him to study in New York and Tanglewood with notable composers Aaron Copland, Vincent Persichetti, and Roger Sessions. After his studies he was appointed professor of composition at the Sibelius Academy where he served from 1966 until 1991.³²

Professional Years

Rautavaara's compositions have won numerous prizes. *A Requiem in Our Time* won first prize in the 1954 Thor Johnson Brass Competition and is credited with being the piece that launched his career.³³ Rautavaara underwent several style changes throughout his career. In his early career his sound has been compared to

³¹ Tim Howell, *After Sibelius, Studies in Finnish Music* (Burlington, VT: Ashgate, 2006), 115.

³² Mikko Heino, "Rautavaara, Einojuhani," *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed October 14, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22955>.

³³ Howell, *After Sibelius*, 115.

that of Stravinsky and Prokofiev.³⁴ It was *A Requiem in Our Time*, written in a neoclassical style, that established him as a serious composer. Other works from this period include his piano suite *Pelimannit* (1952) and *Ikonit* (1955) for piano. His works for orchestra, *Praevariata* (1957) and *Arabescata* (1963), display use of serialism. In the late 1950s and early 1960s his music was compared to Schoenberg and Berg. His Third Symphony (1961) and opera *Kaivos* (1960) from his 'New Romantic' period have been compared to Bruckner.³⁵

A Requiem in Our Time

History of the Composition

A Requiem in Our Time is written for a thirteen-part brass choir and percussion. The dedication on the cover reads "to the memory of my mother."³⁶ It calls for four trumpets, four horns in F, three trombones, a baritone, a tuba, timpani, and a percussionist playing snare drum, bell, glockenspiel, cymbals, and xylophone. The work is in four movements loosely based on the format of the Catholic mass: *Hymnus*, *Credo et dubito*, *Dies irae*, and *Lacrymosa*.

Within the liturgical requiem mass format there is no inclusion of the *hymnus* or *credo*. The *Dies irae* (Day of Wrath) and *Lacrimosa* (Ah! What weeping) are both included in the traditional requiem mass and are located in the middle of the service. These two sections typically begin and end the *Dies irae* section of the full

³⁴ Bo Wallner, "Scandinavian Music After the Second World War," *The Musical Quarterly*, Vol. 51, no. 1 (Jan., 1965): 130.

³⁵ *Ibid.*, 130-132.

³⁶ Eino Rautavaara, *A Requiem in Our Time* (North Easton, MA: Robert King Music, 1958), 1.

requiem mass. Rautavaara slightly changes the title of *credo* to *credo et dubito*, which translated means “I believe and doubt.”

Instrumentation

Four Trumpets
Four Horns in F
Three Trombones
One Baritone
One Tuba
One Timpani—Doubles on Suspended Cymbal
One Percussion—Performs on Snare Drum, Bell (Single Chime Note on E4), Cymbals,
Xylophone

First Movement—*Hymnus*

Flowchart

<i>A Requiem In Our Time</i> —First Movement— <i>Hymnus</i> —ABCA' Form				
Section	Measures	Key	Time	Characteristics
A	1-15	A-Flat 9th and 7th Chords	2/4, Eight note =132 Measures 2, 9 in 3/4	Festivamente Statement in Trumpets/Trombone 1, restated Horn/Baritone, Tuba Detached style.
Bridge	15			Trumpet/Baritone
B	16-36	C/G9	Most 2/4, Measures, individual measures in 5/8, 3/8, 3/4	Horns and Trumpets call and respond. Continue the detached style.
Bridge	37-39		2/4, 5/8, 2/4	Poco allargando. A tempo on beat 4 of measure 38.
C	40-61 Rehearsal C	F#9 Chords	2/4 throughout. A Tempo	Horn choir, euphonium running sixteenth notes, Repeats main idea in trumpet choir with trombones quarter note chords. A more legato, connected feel.
Bridge	62-63		Allargando	
A'	64-90	A-Flat 9 and 7 chords	A Tempo. $\frac{3}{4}$, then 2/4 throughout. Individual measures in 3/8. Last two in $\frac{3}{4}$	Fragmented interjections and extensions of main themes.

Movement Overview

Tempo for the first movement is marked “Festivamente” with the eighth-note equaling 132 beats per minute. It is in four sections with short bridges between them. Each partition is divided into two sub-sections. Each second sub-section is a restatement of the first, which is varied mainly through orchestration. Thematically

the first three sections differ from each other. The thematic material in the fourth section is based on the theme from the first section. The second sub-section of the fourth section extends the thematic material from the first half.

The first section runs from measure one through fourteen. The time signature is 2/4, yet the second measure of each section is in 3/4. The first sub-section is measures one through seven. The trumpets and solo trombone appear to have equally important statements (Ex. 26). These are restated in measures eight through fourteen with the resolution of the first statement on the downbeat of the second statement. The theme first stated in the trumpets is now restated in the horns while the trombone theme is restated in the baritone and tuba. A short one-measure bridge at fifteen takes us into the second section.

Rautavaara uses Major seventh and ninth chords right away in measure one with A-flat Major seventh, E-flat Major seventh, B-flat Major ninth, and c-minor Major ninth. In measure two he uses chords that could be interpreted as both major and minor spelled G, B-flat, B-natural, D. The composer appears to reverse the order of chords with a B-flat Major ninth, E-flat Major seventh, leading into a restatement of the A-flat Major seventh on the downbeat of measure three.

The second section runs from measure sixteen through thirty-six. The time signature is primarily in 2/4 with individual measures in 5/8. Each sub-section ends with a measure in 3/4. The eighth note stays constant throughout these time signature changes. The first sub-section is a conversation between the horn and trumpet sections with minimal support from the trombones, baritone, and tuba (Ex. 27). One- and three-measure statements are passed back and forth. The second

sub-section in measures twenty-eight through thirty-six has the same conversation between the horns and trumpets, but is played a perfect fourth lower. The baritones accompany the conversation instead of the trombones. There is a short bridge in measures thirty-seven through thirty-nine.

Ex. 26—Rautavaara, *A Requiem in Our Time*, 1st Movement, mm. 1-4

The musical score for Ex. 26 shows measures 1 through 4. The tempo is marked 'FESTIVAMENTE' with a metronome marking of ca. 132. The key signature has one flat (Bb). The time signature is 3/4. The Bb Trumpet part has four staves (I-IV) with various dynamics and articulations. The F Horn part has four staves (I-IV) with some notes in measures 1 and 2. The Trombone II part has one staff with a 'solo' marking and a 'No Play' marking in measure 1.

The third section runs from measures forty through measure sixty-one. A short bridge in sixty-two and sixty-three could be interpreted as an extension of this section. The first sub-section is measures forty through fifty-one. The main theme is performed by horns one and three with horns two and four passing a running sixteenth note accompaniment between them (Ex. 28). The first baritone parallels this accompaniment sounding a major sixth lower. A glockenspiel alternates f-sharp and c-sharp half notes. When the theme is restated at the same sounding pitch in measures fifty-two through sixty-one it is in the trumpet one part with the other

three trumpet parts playing the running sixteenth note figures. Trombones play a new accompaniment figure that outlines quarter-note chord changes A, C, D, C, which repeats.

Ex. 27—Rautavaara, *A Requiem in Our Time*, 1st Movement, mm. 16-20

Ex. 28—Rautavaara, *A Requiem in Our Time*, 1st Movement, mm. 40-46

The fourth section in measures sixty-four to the end begins with a restatement of the theme from the first section with a few alterations. The first measure is in 3/4 followed by 2/4, although the rhythm stays the same across the first two measures. The first trombone plays a parallel of the first trumpet melody while the other two trombones play the original accompanying figure in octaves. Some of the thematic material is fragmented and passed between the

horns/baritones and trumpets/trombones. The second sub-section begins in measure seventy-three with the first trombone playing a melody first introduced in measure four, yet a major sixth lower. Instead of trumpets accompaniment, the horns accompany this time. Fragments are passed between the trombones to trumpets/upper horns, then trumpets/trombones against horns. The last two measures augment thematic material and cadence.

Conducting Suggestions

The eighth note must remain steady throughout this movement, especially when moving from simple to compound meters. The musicians have a much easier time expressing the “festivamente” feeling as marked at the beginning if the tempo never goes below eighth note equals 132. There is a marking of eighth-note circa 132, but I feel it important to stay at or above this tempo to keep a more separated attack.

In the first measure the conductor must take care to balance four trumpets against a single trombone player who is playing a complimentary part. In measure four the trumpets and trombone are passing off sixteenth note figures in each other’s silences or held notes. When the horns enter in measure eight the balance is between four horns and the baritone/tuba/timpani trio is much easier. The conductor should take care to encourage the players with dissonances, i.e., the first and second horn players in measure eight, to bring those dissonances out. It is my belief that this entire work shows a disharmony between the composer’s view of what the church thinks it represents and what he feels it actually represents. These dissonances may show this dichotomy in the first movement.

When conducting the 5/8 measure twenty it is best for the conductor to give a two pattern with an eighth note grouping of 3+2. Trying to conduct all five beats at this tempo may make the music heavy and cause it to slow down in the best case, and will confuse and lose musicians in the worst case. The 5/8 measure twenty-three should be conducted in two with a 2+3 grouping. The 3/8 measure twenty-six should be in one.

The only technically difficult moment of conducting occurs in measure thirty-seven and thirty-eight. The score is marked with a 2/4, 5/8, 2/4 time signature. A tempo marking of poco allargando is given with an A Tempo on beat four of the 5/8 measure. The conductor would best be served by slowing down and conducting the eighth notes in beat two of measure thirty-seven and conducting the first three beats of measure thirty-eight while continuing the allargando. A quick prep in the A Tempo can then be given, and beats four and five are conducted as one quarter note. The conductor needs to make sure eye contact is given to the baritone player as he/she not only needs an entrance on the A Tempo, but the player enters with a moving sixteenth-note figure.

So far the feeling is festive and the articulation should be more separated. However, at measure forty the conductor may want to show a more connected pattern to encourage a more connected style of playing, especially in the horns. Balance between the winds and the glockenspiel, and later the bell, will be important. The wind players will need to play at a softer dynamic level. This section has the softest dynamics of the movement. At measure forty the bell player may want to use a lexan mallet. At measure fifty-two, the bell (not glockenspiel) effect

can best be achieved by performing on a single chime note of E4. At rehearsal marking D, take care to balance the trumpet one solo with the rest of the brass. Another allargando occurs at measures sixty-two and sixty-three, however as the time signature remains the same this is easily achieved.

Second Movement—*Credo, et dubito*

Flowchart

<i>A Requiem In Our Time—Second Movement—Credo et dubito—ABA'B'A''B''A''' Form</i>				
Section	Measures	Key	Time	Characteristics
A	1-6	g minor	Common Time Vivace Quarter note = 120	Secco e ritmico (Dry and rhythmic) Muted Trumpet/Xylophone repeated by Muted Horn
B	7-8	A Major	Grave, Quarter note = 54	Slow-moving half notes/quarter notes. Connected. Soft to loud back to soft.
A'	11-16	g minor	Vivace, Quarter note = 120	Secco e ritmico, Muted Trumpet/Xylophone repeated by Muted Horn
B'	17-19	A Major	Grave, Quarter note = 54	Slow-moving half notes/quarter notes. Connected. Soft to loud back to soft.
A''	20-24	A Major	Vivace, Quarter note = 120	Solo muted trumpet above horns/trombone/timpani sustained chord.
B''	25-26	A Major	Pesante, Quarter note = 44	Slow-moving half notes/quarter notes. Connected. Soft to loud back to soft.
A'''	27-28	G-A Major	Vivace, Quarter note = 120	Trumpet/Xylophone play fragment of beginning statement. Final chord suggests shortened B section.

Movement Overview

The second movement *Credo et Dubito* (I believe and doubt) has the fewest number of measures of four movements. (However, in terms of time, the first

movement is the shortest.) There are two main ideas to this movement, which are extremely different in character. The ideas are opposites in tempo, rhythm, tessitura, and dynamics.

The first idea is a quick sixteenth-note figure emphasizing a repeating concert G pitch that is doubled in the muted first trumpet and xylophone, then repeated in a muted first horn (Ex. 29). The tempo for this is vivace with performance markings secco e ritmico (dry and rhythmic). Dynamics are piano throughout.

The second section at measure seven is marked Grave, quarter note equals 54 beats per minute. This is less than half the tempo of the first section marked at quarter note equals 120 beats per minute. The rhythm is primarily half notes in the accompaniment with trombones playing a slow melody. Even though there are only four measures in this idea, it takes nearly twice as long time to perform as the first. This section is performed by only the horns, senza sordino, trombones, and euphonium (Ex. 30).

Ex. 29—Rautavaara, *A Requiem in Our Time*, 2nd Movement, mm. 1-3

The image shows a musical score for three staves. The top staff is for the first trumpet, the middle for the first horn, and the bottom for the xylophone. All three parts are marked 'solo con sordino' and 'p secco e ritmico'. The music consists of a repeating sixteenth-note figure on a G pitch.

Ex. 30—Rautavaara, *A Requiem in Our Time*, 2nd Movement, mm. 7-10



The first idea is restated again with similar voicing, yet the trumpet and horn are placed an octave higher. Loud interjections from the trumpets, horns and percussion transition into the next section. In measures seventeen through nineteen we see a restatement of the second idea note for note. Measures twenty through twenty-four are based on material from the first idea. The melody is mainly based on eighth-note figures, has more ornamentation, and deemphasizes any one particular pitch. Horns, trombones and timpani sustain an A-Major/Major-seventh chord underneath with no doubling of the melody in xylophone. Horns do not echo the solo trumpet. An even slower *Pesante* (quarter note equals forty-four beats per minute) occurs in measures twenty-five and twenty-six with all brass playing except trumpet one. A short restatement of the first idea ends the movement with wide dynamic changes up to fortissimo down to pianissimo. The final chord is an A-Major/Major-seventh chord.

Conducting Suggestions

Due to the extreme contrasting nature of the two main ideas, the conductor is given a great opportunity to show these two differing styles and tempos through movement. A short, staccato pattern with a small pattern size is to be given at the beginning. The conductor should take care not to go over 120 beats per minute as that could cause technical difficulty with the horn player's ability to articulate cleanly while muted and in a low register of the horn. The Grave sections give the conductor the opportunity to contrast this pattern by showing a more smoothly connected pattern while able to grow the pattern size through the crescendo. At the end of each Grave section, the conductor needs to show a continuous decrescendo with the right hand while showing a slight crescendo followed by decrescendo in the left for the timpani player. At the end of the second Grave section, immediately after the crescendo is given to the timpani the conductor needs to move to the new Vivace tempo while showing the decrescendo. This is different from the end of the first Grave section in that a release is given to the ensemble and the new tempo begins after a rest. Be sure to make eye contact with the first trumpet player once the Vivace tempo is set in measure twenty as the player has a moving line midway through the measure.

Third Movement—*Dies irae*

Flowchart

<i>A Requiem in Our Time—Third Movement—Dies Irae—ABCA'B' Form</i>				
Section	Measures	Key	Time	Characteristics
A	1-15	F/B-Natural	12/8 Allegro, Dotted-Quarter = 132	Trumpet descending ostinatos. Melody in Parallel Tritones in Horns and Baritone.
B	16-37 Rehearsal I			Disjunct. Space punctuated by accented eighth-note chords.
C Bridge	38-60 61-63	C/G-Flat		Muted trumpet descending ostinato. Melody in Parallel Tritones in stopped horns and trombones.
A'	64-76 Rehearsal L	F/B-Natural C#/G#		Staccato repeated eighth-note ostinato in trumpets. Two sets of parallel tritones in melody.
B'	77-92 Rehearsal M			Disjunct. Space punctuated by accented eighth-note chords. Horn octave glissandos.

Movement Overview

The overall form of the third movement *Dies Irae* is ABCAB. Just as in the first movement, the A section is made up of a statement of an idea followed by a restatement of the same idea. In both statements of the B section, the theme is stated and is followed by an equal length 'codetta'. Tempo stays constant throughout the movement at dotted quarter equals 132 beats per minute. The time signature stays consistent for most of the movement. It is mostly in 12/8 with a few individual 9/8 and 6/8 measures in the C section.

The A section has a two-measure introduction with first and second trumpets passing a quick eighth-note stepwise descending figure. Third and fourth trumpet pass off descending dotted-quarter-note figures. The trumpets seem to emphasize a c-sharp-minor tonality playing c-sharp and e-natural, which are the third and fifth of the final chord in the second movement. The melody is played in dotted-half-note rhythms in the horns and baritone in homophonic tritones (Ex. 31). The A section lasts fifteen measures.

Ex. 31—Rautavaara, *A Requiem in Our Time*, 3rd Movement, mm. 1-3

In measure sixteen the texture changes abruptly as snare drum emphasizes short accented single eighth note in all brass voices. Trombone three, tuba, and timpani play opposite rhythms as trumpet and the upper two trombone voices. Again the mood changes abruptly in the codetta as first and second trumpets trade off with third and fourth trumpets with sustained tritones alternating between two pitches a whole step away: G-flat/F-flat and C/B-flat (Ex. 32).

The C section begins with a two measure introduction much like the beginning, yet emphasizing a G-sharp diminished triad. The horns and trombones play in parallel tritones (C and G-flat) with horns playing stopped. A brief aggressively rhythmic bridge at measure forty-five leads to the second half of the C section (Ex. 33). This is perhaps the most aggressive with the entire ensemble playing. Trombones play glissandos between B-flat and G. Trumpets one and two play the melody. This section sees the only time signature changes in the movement as it alternates between 9/8, 6/8, and 12/8.

Ex. 32—Rautavaara, *A Requiem in Our Time*, 3rd Movement, mm. 16-18



The A' section begins in measure sixty-four. The melody from the first A section reappears again in the horns, trombones and baritones. The accompanying rhythmic figure in the trumpets is more static as instead of descending stepwise motion, they repeat the pitches E-flat and A, another tritone. The trumpet figure more resembles the ending of the C section.

The B' section begins in measure seventy-seven. While the trumpet, trombone, baritone, tuba, and percussion parts are restatements, the horns have

violent octave glissandos around an E-flat (Ex. 34). The section is rhythmically disjunct, a stark contrast to the perpetual motion of the eighth notes in the previous sections. A short codetta at measure eighty-eight is a restatement of material presented in the first B section, second half. The last chord ends with a horn glissando to E-flat.

Ex. 33—Rautavaara, *A Requiem in Our Time*, 3rd Movement, mm. 47-50

The musical score for Ex. 33, measures 47-50, is a complex orchestral passage. It features a large ensemble of instruments, including woodwinds, brass, and strings. The woodwinds and brass sections are marked "senza sord." (without mutes). The strings play a rhythmic pattern of eighth notes. The score is written in a key with one flat and a 4/4 time signature. The measures show a complex texture with various instruments playing. There are dynamic markings like "p" and "f" throughout. The score is written in a key with one flat and a 4/4 time signature.

Ex. 34— Rautavaara, *A Requiem in Our Time*, 3rd Movement, mm. 84-87

Conducting Suggestions

The conductor would be wise to make sure the first/second trumpet and third/fourth trumpet pairs are both matching style and weight on each figure. While weight needs to be placed on the first note of each figure, the players need to take care the second half of the figure is heard and connects to the entrance of the other player in the pair. This is to be kept up throughout the ostinato. At measure thirty this idea should be noted as the first and second trumpets end their idea—they should hold out their tone until the third and fourth trumpets enter on beat

two. Equal balance should be given to all voices in the tritone melody in the horns and baritone.

At measure forty the conductor should pay close attention to balance. It is difficult for the stopped horns to play over unmuted trombones and a full section of trumpets. Yet the conductor must point out the stopped voices must be heard over all to achieve a good balance between both voices in the tritone melody.

In each of the B sections it may be useful to the conductor to write down the composite rhythm performed by the ensemble across the top of the score. The conductor should be sure to have the musicians play each of the accented eighth notes with a good front to the note as well as full tone to hear the dissonant tonality.

Fourth Movement—*Lacrymosa*

Flowchart

<i>A Requiem in Our Time—Fourth Movement—Lacrymosa—ABA'B' Form</i>				
Section	Measures	Key	Time	Characteristics
A	1-15	Unstable	Common Time Larghetto Quarter Note = 76	Trumpet and horn chords and ostinatos. Tranquillo. Solo Baritone after four-measure introduction.
B	16-25 Rehearsal N			Unison melody in horn 1,3. Timpani, trombone, tuba lend harmonic support.
A'	26-34 Rehearsal O			Similar texture to beginning. First and second trumpets switch roles. Solo baritone after four-measure introduction.
B'	35-40			Melody in octaves in trombone 1,3. Trumpets and horns continue A section ostinato.
Coda	41-44			Continuation of horn and trumpet ostinato. Ends ppp.

Movement Overview

The fourth movement *Lacrymosa* is marked *Larghetto Tranquillo*, quarter note equals 76 beats per minute. The character of this movement is markedly different than the previous one. The form is ABA'B'Coda, and common time is the signature. Percussion is absent for the entire movement except for a supporting timpani roll on a G-sharp in measures sixteen through twenty. The A section is in measures four through fifteen. Muted horns and trumpets create a tritone and ostinato introduction for the first three measures. The dynamic marking is pianissimo. A baritone solo begins at measure four and carries through to measure fifteen (Ex. 34).

Ex. 35—Rautavaara, *A Requiem in Our Time*, 4th Movement, mm. 1-6

The musical score for measures 1-6 of the 4th movement of *A Requiem in Our Time* by Rautavaara. The tempo and mood are marked **LARGHETTO TRANQUILLO** with a quarter note equal to 76 beats per minute. The score is in common time (C). It features a baritone solo in measures 4-15, which is part of the A section. The solo is marked *p* (pianissimo) and *con sord.* (con sordina). The score includes staves for the baritone solo, muted horns, and trumpets. The dynamics are *p* (pianissimo) and *con sord.* (con sordina). The tempo is *LARGHETTO TRANQUILLO* and the time signature is common time (C). The score includes a tritone and ostinato introduction for the first three measures. The dynamic marking is pianissimo. A baritone solo begins at measure four and carries through to measure fifteen.

The B section at measure sixteen continues the idea of a slow moving ostinato, yet it moves to the trombones and tubas with supporting timpani. The first

and third horns play a new slow-moving melody, which is restated in the first trumpet in measure twenty-one.

The A' section begins in measure twenty-six. The original ostinato is set up again for three measures and the baritone again plays the solo in measure twenty-nine. The only real difference between this and the A section is the reversal of roles in the ostinato between first and second trumpet.

The B' section begins at measure thirty-five. The ostinato continues from the previous section and the melody is presented in first trombone and baritone. A short four-measure coda continues the ostinato. The loudest marked dynamic in the movement is mezzo forte, with the majority of the movement marked piano or pianissimo.

Conducting Suggestions

For the sake of the baritone soloist it is important to not go any slower than quarter-note = 76 beats per minute. This allows the soloist to play with a full sound throughout the phrases. The music would best be served by having the conductor pay more attention to the phrasing and shape of the accompaniment rather than the melodic material. This allows the conductor to check for proper balance among the accompaniment voices and allows the soloist to perform without any musical constraints. The most voices on the melody at any time is two.

It is worth noting that each phrase in the A section ostinatos is three measures long. I suggest the third and fourth trumpets crescendo through the first two and decrescendo through the third. They will do this five times in the first A section and three times in the A' section. In the B section have the trombones and

tuba play in five-measure phrases. They should crescendo for three measures and decrescendo for two. They will do this twice in the first B section and once in the B' section. The coda should have a slight crescendo for two measures and a dying away for the last two.

Conclusion

A thorough knowledge of the scores well in advance of the first rehearsal is strongly advised to facilitate rehearsals. Each piece is different in style and enjoyable not only for the audience members but for the musicians to perform as they are technically and emotionally challenging to the individual musicians. As long as parts are distributed well in advance, musicians have practiced and learned their parts, and proper score study is done by the conductor, the musicians can enjoy a minimum number of rehearsals to prepare for performance.

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